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RECORD FUTURE

Continued from First Page

Darby Crash's antics during "Sugar Sugar" cleared the Whisky dance floor. A valuable document, but for good Germs music, stick with "Germs G.I." on Slash. Pop Quiz: Name the producer of that studio album.

NEW YORK DOLLS: "Lipstick Killers." The flamboyant proto-punkers were together just 4½ months when they made these studio tapes in '72. The ultra-Stonesish music is highlighted by David Johansen's personality—charming and irrepressible even in the early days.

SUICIDE: "Half Alive." Live cuts and home-studio tracks from the original sonic provocateurs. Spiritual descendants of the Velvet Underground, Alan Vega and Martin Rev devise haunting electronic landscapes. The best one here is the highway meditation "Goin' to Las Vegas," with its hallucinatory visions of Elvis Presley and Sonny Liston. Liner notes by the late Lester Bangs.

THE DICTATORS: ". . . If They Can't Take a Joke." In his remarkable liner essay, which includes putdowns of other ROIR acts, R. Meltzer writes that this New York band bestowed upon rock 'n' roll "THE SPIRIT OF WRESTLING," and he credits them as America's first true punk band. Too bad the music on this live tape doesn't back it up. This slick riff-a-thon has none of the *attitude* Meltzer prizes.

JAMES CHANCE & THE CONTORTIONS, "Live in New York." 8 EYED SPY, "Live." Chance, king of herky-jerky punk-funk, is in good form, while the mediocre sound of the 8 Eyed Spy offering leaves its blues mutations somewhat half-baked. The group really cranks it up, though, on Creedence Clearwater's "Run Through the Jungle."

STIMULATORS, "Loud Fast Rules." Punkish hard-rock. You can erase this one.

QUIZ ANSWER: Joan Jett.

□

INSIDE, OUT: Rock returns to Anaheim Stadium with a lineup of Foreigner, Loverboy, Scorpions and Iron Maiden on July 17. Tickets go on sale Monday. (Some ads for the concert erroneously list Huey Lewis & the News on the bill) . . . The May 30 Concert for Equality in support of the equal rights amendment has been moved from the Rose Bowl to the Sports Arena. New additions to the roster include Nicolette Larson, Darlene Love, Stephanie Mills, Stella Parton, Helen Reddy, Patty Weaver and Lauren Wood . . . Gary U.S. Bonds and Gil-Scott Heron have joined the bill of the Peace Sunday show at the Rose Bowl June 6.

□

LIVE ACTION: Tickets go on sale today for the Clash's concerts at the Hollywood Palladium June 15, 17, 18 and 19. And the Country Club will host a "listening party" for the group's new "Combat Rock" album May 23 . . . Tickets will be available Monday for Sparks' June 26 date at the Santa Monica Civic and for Karla Bonoff's Perkins Palace show June 18 . . .

VARIETY SPICES DUTCH FILMS AT UCLA

By SHEILA BENSON,
Times Film Critic

They have what should be a fine idea at UCLA, a presentation of a cross section of contemporary Dutch cinema that is playing on a somewhat irregular schedule at Melnitz Theater, through June 13.

Since Dutch films of the past have been pungent, original and memorable, this could be a great series. But from what we've been able to preview and piece together, it is a wildly uneven lot. Some films are worth making any effort to see, a few are not far from soap opera. And many films that the UCLA film programmers hoped for were suddenly unavailable.

One answer may be that the Netherlands is currently celebrating the 200th anniversary of American-Netherlands relations. Queen Juliana made an official visit to New York just weeks ago in recognition of that event. And suddenly there is a lot more official scrutiny of just what films are being sent to represent the Netherlands in these auspicious days. So, in place of the irreverent, maverick works we have come to look for from Holland, this crop is, on the whole, a good deal more subdued. But not entirely. One of its most celebrated excesses, "Turkish Delight," is securely on the program tonight. It is double-billed with the moving and remarkable "In for Treatment," which makes that night one of the strongest of the series.

"Mysteries," which opened the series Friday, was one of the weaker entries. Sunday night's "Pastorale, 1943," however, is a warmly recommended and original look at wartime Holland, a far better film than the schoolboy romanticism of the more widely known "Soldier of Orange." It is a realistic, small-scale look at the effects of war on a rural community where the Resistance movement has largely fallen to five older men, as young Resistance fighters are killed or taken for service as workers in Germany. There is something of "Going in Style's" three old bank robbers in this cadre of elder statesmen who become the action arm of the Resistance. Filled with action, yet maintaining an interesting, ironic undertone, "Pastorale, 1943" is bittersweet, provocative and truly absorbing. Its companion film, "The Demise of Herman Durer," about disaffected youth, was not previewed but it comes highly recommended from its showing at the Pacific Film Archive.

The masterly "Max Havelaar," an epic film on corruption and colonialism in Dutch Java in the 19th Century, will conclude the series June 13. Its director Fons Rademakers will be in attendance. It is definitely another to mark on your must-see list. And if any particularly interesting new works come to light in previews, we will list them.

(For detailed program information, call 825-2345.)

FOOD RUNS AMOK IN CORMAN 'WORLD'

By KEVIN THOMAS,
Times Staff Writer

'Forbidden World" (citywide) is a vintage Roger Corman production. It's a lively, amusingly gruesome space-horror show that gives the drive-in trade its money's worth in thrills, chills and laughs while showing off lots of young talent.

Once called "Mutant," "Forbidden World" is a sort of "Son of the Alien" made with more zest and imagination than money. Space troubleshooter Jesse Vint turns up on the planet Xarbia, site of a genetic engineering laboratory where research head Linden Chiles' experiments in developing a new food source are getting a bit out of hand. There's this weird, gooey mass that has formed a cocoon around itself and holed up in an incubator. You guessed it: An attendant leaves the incubator door open, and in no time curvaceous scientists Dawn Dunlap and June Chadwick are screaming their lungs out as this gigantic, slimy black tarantulalike monster takes out after them.

"Forbidden World" is heavy on the space hardware, flashy special effects and especially the scientific jargon. But like the laid-back Vint, you don't have to know a gene from a jellybean to follow the comic-strip plot devised by Jim Wynorski (New World Pictures' advertising director) and R. J. Robertson and adapted with plenty of tongue in cheek by Tim Curnen.

Amid great quantities of icky, bloody membranous ooze and other terrors, "Forbidden World" works in some sex and plenty of skin. Fox Harris plays a possibly unique scene in which he must supervise an operation for liver cancer on his own body. But Allan Holzman, in a socko directorial debut after having worked his way up through the ranks at New World, knows what he's doing and makes "Forbidden World" (rated R for some sex, much nudity and even more fake gore) move fast and funny.

HARLEM DANCERS IN NEW PROGRAM

By LEWIS SEGAL

How do you like your Balanchine—poised, noble and neoclassical or audacious, surprising and supermodern? Dance Theater of Harlem offered both extremes Wednesday in Pasadena Civic Auditorium: the formal linear grace of "Concerto Barocco" (to Bach), the astringent rhythmic mechanization of "Agon" (to Stravinsky).

"Concerto Barocco" found the Harlem dancers looking calm and comfortable; they obviously see this ballet as an opportunity rather than a challenge and their warm, openhearted yet elegant interpretation admirably reflected conductor Milton Rosenstock's approach to the score. Whether dancing opposite Karen Brown or lifted high above the stage by Keith Saunders, Stephanie Dabney danced majestically, her hyper-extended limbs cleaving the air or inscribing arcs in it with great economy and style.

Dabney reappeared in "Agon," slinking through the demanding, unorthodox pas de deux opposite Donald Williams with icy surety. Inspired by dance forms of the 17th Century, Stavinsky's commissioned score (well served by Rosenstock's forces) and Balanchine's choreography each continually undercut classical rhetoric with unexpected contemporary innovations. Like the music, the ballet is compressed, driving, even a bit inhuman—but incontestably brilliant.

Unlike the recent Los Angeles Ballet attempt at the Balanchine/Stravinsky "Capriccio," the Dance Theater of Harlem "Agon" received sharp, lucid performances from every member of the cast, singly and in combination. Every switch had force, precision and a cool but potent sensuality.

In Karel Shook's familiar stunt-packed version of "Le Corsaire" Wednesday, Eddie Shellman again had astonishing strength and spectacular elevation but little consistency. Many of the virtuoso combinations he ventured suffered from imperfect control or bad terminations. Elena Carter, however, managed to sustain her ladylike delicacy even through the hard-sell passages of the coda—no easy task.

Danced to taped accompaniment, Geoffrey Holder's well-known "Bele" completed the program.

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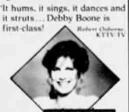

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